

Attachment 6

L.A. Options in Court Transcription and Coding

Created By:	Unknown
Used for:	Verbal Judo Training
Format:	wmv
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Transcript Entries:	Danielle Meyers
Jefferson Transcript:	Lorna Keathley
Title of Video:	L.A. Options in Court
Description:	Verbal Judo is a tactical communication taught to law enforcement. It emphasizes that communication skills are the officer's number one tool in compliance gaining context. This video emphasizes key points of Showtime and LEAPS

ACT I SCENE I

Stage Set Up:

The video begins with black and white lines of snow and flickers into the scene already in progress as two officers are driving in a black and white patrol car. The angle of the camera is facing the cops. In the passenger area the window is rolled down and you can see a suburban neighborhood move across the glass from left to right. The neighborhood has a southwestern feel to it. The houses appear to be colored with plaster – yellow etc. and have arches. I can't tell if some of them have tile roofs or not. The sun makes the roofs seem white. There are trees - maybe oak with green leaves, birch trees and there are what appear to be Palm trees in the horizon with the tops not scene. Could be late spring or summer. Cops do not have jackets on. Both are dressed in khaki uniforms. The one officer with Mirror sun glasses who is driving looks to be 30+. The passenger officer may be from a Hispanic background. He is 20+. Both officers have black feathered hair down to their uniform neck/shirt line. The police car looks to be from the 1980s with the square top and lights.

	Timespan	Content	Field Notes	Additional Notes
		SCENE I		
1	00:00-00:34	<p>((O2)) HEEy (.) you look like you didn't get any sleep LAST Night (.)= ((O2 looks at O1 who has his head resting on his right arm. O2 looks back to O1 two times during sentence and then looks straight ahead.)).</p> <p>((O1)) kkkkhhmmm. yeah I uhh ((O1 moves right arm down to his side.)) spent most of the night Up again worried about my Mom (.) she's still in INtensive caRE= ((O1) Yeah (0.1) They don't give her much longer to Live (.)>> You know Ii it will almost be a RELief when all her SUFFing is finally OVER(.) I've really been taking it out on my WIFE my KIDS= ((ALARM Like Noise Sounds. deeeDEEEdeeee. Video fades out to a computer screen in an early 20th century computer font, sans serif saying – Line 1 HS0001 4159. Line 2 o(D) 120A, Line 3 15734 Monroe, BLF, Line 4, RMK THOMPSON PIZZA W/M 24 AT LOC,Line 6 REF TO LV,THREAT CUST))</p> <p>((O2)) ok(.</p>	<p>Personal talk in the car with a colleague or someone you trust.</p> <p>Even though this officer is losing his mother, he still maintains a professional face later...</p>	Personal Face.

ACT I SCENE II		<p>((Video Transitions to a neighborhood shopping center. The black and white cop car stops in front of a Pizza Place. The angle of the camera cuts off the first name of the pizza joint. The pizza place is near (less hundred feet) a corner section in a laying down L shape. The sky is blue but offers no sun. May be around lunch time or after... When the police put the car in park a white lady in white/light brown capris, tennis shoes and a long white shirt goes into the Pizza place. She also has feathered hair and It may be blonde/light brown. She appears to be 40+, about 165lb.</p> <p>The screen shot cuts to up close. You can now see a patch on this left arm and the dispatch receiver is hung on his uniform. They are most likely working at the sheriff department. They look at each other and pause a second O2 takes off his sun glasses. The screen shot cuts again to O1 getting out of the passenger side door. He looks at O2 while his left arm is bent and leaning on top off the police car and smiles.))</p>		
2	00:34 – 00:59	<p>((O1)) SHOWtime= ((frame freezes with O1 still in same position with left arm on top of car.))</p> <p>((COM)) a skilled officer knows that the term Professional Face does NOT mean becoming a robot Void of feeling or Compassion. It's the Human element that allows You to develop a Repoire that leads to cooperation and good Communications=</p>	ART here. Personal face goes away.	
ACT I SCENE III				
3	00:59 – 01:16	<p>((Scene change to front door))</p> <p>((YM))AIII III hhhahh=</p> <p>((LA)) Wait Until I Get You HOME ((Lady comes out and you can see that her pants and top are a light blue. She is dragging a young man 30+ toward the camera and stops about three feet in front of it who appears to be wearing a uniform top and blue jeans. He looks 125lb. The lady is dragging the man by ear or scruff of neck.)) {non-verbal}</p>	I guess when you get on a scene other people may be considered a Target by the way they act and not be that	

		<p>((YM)) I wasn't coming home tonight= ((LA))You WERE supposed to be HOME an Hour ago= ((YM)) I'll just Have another BEER. ((Lady does an about a turn and takes the man in the opposite direction away from the camera. Scene cuts to cops approaching sidewalk in front of the pizza place. Cuts again to front door where they look at the woman and man leaving the scene. He's still bent over and she is moving him away.)) ((O1)) I wonder if That was our Four fifeTEEN?=((O2 goes in front of O1 while O1 turns his head to watch the lady walking a stride a second. O2 and opens the door to the pizza parlor letting O1 go in front of him.)) ((O2)) I don't know Let's go See=</p>	<p>Target. Aha! I was right above.</p>	
ACT I SCENE IV				
4	01:16 -01:28	<p>((Inside the pizza parlor. There are mosaic lights hanging from the ceiling and a banner with a phone number 947 3338. There are two booths next to the left of the screen where two different sets of people are sitting. The first set closest to the door has a 200lb man in dark shirt, sun glasses and blue jeans white tennis shoes. Someone next to him. Both are white. In the booth farthest away from the door there is an older gentleman. He has a white button down . ¾ sleeve sirt on, blue jeans and white tennis shoes, To the right of the screen there are tables. A young girl with pig tails is sitting on a bench like seat at the tab.)) ((COM)) Almost 98% of an officer's Time is spent Communicating with OTHERS. Many times just your mere PResence can Affect cooperation= ((Both officers look around the restaurant. Close up of the first booth.</p>	<p>Lot's of cuts and scene changes... tone, pitch, pace non-verbals</p>	

		<p>There are three people at the booth. The man, a lady sitting next to him and another lady sitting across from him. The lady next to him has long brown hair that has a slight kink to it. Her hair reaches past her breasts. She has on a blue t shirt and orange shorts, black socks and tennis shoes. 150+ lb about 5'8". The lady across from her is a bout 170+ lb with black hair to her breasts, 5'9" and is as tall as the man. She is wearing a horizontal striped dark blue, shirt and black pants and red flat pointed shoes/slides. There was an uneaten pizza sitting in the middle of the table taking up most of the middle of the table. Looks like the man was drinking something in a beer mug. It was half empty. Each had a napkin and no one had silverware.))</p> <p>((C1)) Let's get outta here man, there's too many</p> <p>((C1 moves his right hand up and gestures up and down once. C1 is followed by C2 and C3. You see C1 exit because it cuts to an employee of the Pizza place.</p>	<p>Sometimes just the uniform makes people change their behavior. {non-verbal}</p> <p>They don't appear to have paid.</p>	<p>This is true. I've talked to officers that say this as well.</p>
5	01:28 – 01:40	<p>((Angle change. Police officers are at the counter where you pick up Pizza. There is an employee who has a white button down shirt with a white t shirt underneath. The counter comes up to his shirt so you can't see his pants. He has a pen in his shirt pocket. The employee is about 40+ has black hair.))</p> <p>((E1)) Where the HELL have You Guys BeEN? I ((uses both hands with all five fingers on his chest to emphasize himself)) called OVER an Hour</p>	<p>Pizza employee uses his hands to emphasize his words.</p>	

		<p>Ago-</p> <p>((Angle change from up close only seeing the pizza employee to seeing both officers and the pizza employee.)) The last time THAT Guy Over There ((points to individual's direction)) > came in here he tore the place up. I told him to leave. He Threatened me, ((points to his heart with all five fingers from left hand)) said he Wasn't going to Leave=</p> <p>((O1)) We'll talk to him. ((O1 uses left hand in a stop motion. Puts out hand flat and has elbow bent.)) {non-verbal}</p>		
6	01:44 – 01:53	<p>((Angle change to both officers and the rowdy customer who is talking to another person in the second booth mentioned))</p> <p>((O1)) SIR -</p> <p>((Angle change to close up of rowdy customer. Who turns around to look at officers when they call him sir. He is wearing a button down plaid shirt. Hanging out over dark pants and white tennis shoes. He is same height as O1 and has black hair feathered back. He may be 200+lb.))</p> <p>((O1)) I'm gonna have to Ask you to Leave; the Owner –</p> <p>((Angle change to booth where two women are sitting across from each other. C5 has curly brown hair that goes to her collarbone. White t-shirt and faded blue jeans, white socks. She's wearing a white t shirt. Her legs are crossed. C6 has on a pink t-shirt, black watch and white shorts. Her legs are spread about a half foot between her thighs. She has blonde hair that is shoulder length. It is pulled back up on top of her head with a barrette. They both appear to be drinking beer and eating a pizza on white paper plates.))</p>	<p>There are only two booths on this side of the restaurant. The girls who are sitting at the table next to the older gentleman actually are in the table where the first three customers left.</p>	

		<p>((O1)) doesn't want you here= ((C6 touches her friend and motions with her head to look at what the officers are doing with RC.))</p> <p>((C6)) So what are you gonna do about it if he doesNT – ((Angle change to close up of C6)) OFFICCCER?-(Freeze Frame))</p>	<p>I guess officers should expect others to interfere as well.</p>	
7	01:53-02:20	<p>((COM)) In Many instances when you come in Contact with Citizens they are Under the Influence; influence of Narcotics, Alcohol, Anger, Fear, Grief or perhaps as in this instance, STUpidity</p> <p>((C5 puts her right hand under her chin in the right and then moves both hands to cover her face for a second and then watches.))</p> <p>((Angle change to two officers only and O2)) I Appreciate you=</p> <p>((O2 nods head forward and raises both eye brows)) wanting to get INvolved but my main Concern -</p> <p>((O2 nods his head toward toward the left)) is with this gentleman here=</p> <p>((COM)) Here the OFFicer has moved from COMMAND presence-</p> <p>((Angle shift to C6 who plays with her napkin in her right hand and then immediately another angle shift to include both officers, RC, C4, C5 and C6.))</p> <p>((COM)) to utilizing verbal skills to CONtrol the situation</p> <p>((FADE OUT TO COURT SCENE))</p>	<p>C5 seems ashamed of C6.</p> <p>double checked does sound like appreciate.</p>	<p>NOISE</p> <p>By saying the woman is stupid, the commentator sensationalizes the piece.</p> <p>S.A.F.E.R. violation.</p>

ACT II SCENE I				
8	02:20-03:50	<p>((Court Room opens with camera behind the judge angled to where you can see a profile of Judge's face. The judge has papers on his desk a name plate facing the court room and a orange piece of paper. He has a clear organizer as well. Judge is dressed in robe with white button down. Judge is a man in 50+ with black feathered back hair to shirt collar. Judge is holding a brown gavel in his right hand. In the middle of the screen, there are three people at a table with papers in front of them. RC is wearing black blazer to the left DA wearing white blazer in the middle and another man - the prosecuting attorney - a brown blazer wearing to the right. They are facing the judge. In the background there are people interspersed maybe five total and a light at the very back. The light highlights a wooden/maple wall.))</p> <p>((JU)) Defense- ((Angle change to judge. Nameplate says Robert J. Higa in caps. Under that looks like Judge. White sans serif letters on brown background. Gold stand. Judge looks Hispanic.))</p> <p>((JU)) may cross examine</p> <p>((DA)) hhhhh((DA intake of air while her hands are crossed, fingers inter connecting))</p> <p>((DA)) DEPuTY –</p>		

		<p>((DA moves fingers on both about half inch up))</p> <p>((DA)) would you say that TRESpassing -</p> <p>((DA moves fingers up all the way while keep hands connected))</p> <p>((DA)) is a Relatively -</p> <p>((DA has on yellow button down shirt under white blazer. DA appears to be Asian. Moves fingers all the way up on both hands while still being connected. Angle change to facing deputy and judge in foreground while keeping DA's right side body in background.))</p> <p>((DAS)) >>minor crime?</p> <p>((O1))Yes, Ma'am, it's a misdemeanor=</p> <p>((O1 nods his head twice while speaking.)) {non-verbal}</p> <p>((Angle change back to DA))</p> <p>((DA)) Did You use Physical force WHILE-</p> <p>((DA right hand fingers went up all the way.)) {non-verbal}</p> <p>((DA)) arresting Mr. LanDER?= ((O1)) Yes Ma'am ((O1 nods head once while speaking.))</p>	<p>There must always be a reason for using physical force.</p>	
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		<p>((DA)) Well deputy hhhh ((clears throat)) can you please explain WHY you felt it necessary to use such exTREME actions over such a Petty Offense as trespassiNG?</p> <p>((O1)) Yes Ma'am I can</p> <p>((Angle change to O1 with a microphone in front of him.O1 nods head once.))</p> <p>((DA)) Your client was asked to leave by the restaurant owner and myself and he refused. I asked your client a SEcOND time to leave and again he refused. I then set CONtext ((O1 looks to his right.)) for my being ((Angle change to the jury. All Caucasian people, eight women and one man.)) There by telling him he wasn't welcome at the Location(.) ((Angle change back to O1.)) Again he refused (.) Now the restaurant manager asked him to leave ((Angle change to court reporter's hands while O1 continues. Court reporter is typing.)) and he refused(.) I was summoned to Exercise the right of the OWNER to HAVE the suspect leave and he further refused(.) At this point- ((Angle change back to O1 only)) I gave the suspect options: One he could go home with his family- ((O1 looks to right at the jury)) or, Two- ((O1 looks straight at DA and then O1 looks to his left. Angle change to judge who is looking at O1 with left hand on his chin.)) he could go Home with us (.) Eat with us (.) Sleep with us (.) and in the ((Angle change back to O1 only.)) morning get up and Bond out(.) Again he refused. Now since people don't Always Mean ((O1 looks to his right)) what they say or Say ((Angle change to DA with client. Client's hair is long and in his face. DA and Client talk in each other's ears.)) what they mean I wanted to CONFIRM that I COMPLETELY understood what Mr. Lander was saying. So I Asked him is there anything I could-</p>	<p>Excessive Repetition 5 times.</p> <p>5 Step Options positive options first!</p> <p>{SAFER} {5Steps}</p>	
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ACT II SCENE II Flashback				
		<p>((Scene change back to Pizza Parlor with closeup of O1)) ((O1)) or say to make you leave this restaurant? I'd sure LIKE to think there is= ((Angle change to close-up of RC. RC who is Mr. Lander snarls his nose and wrinkles his forehead.)) ((RC)) Yeah, You can KISS my Ass 'cause I Ain't Leaving ((RC moves head and body forward about 3 inches while saying this.)) ((Mr. Landers is pulled forward. Angle change to show pizza parlor with both officers physically arresting RC.))</p>	<p>S.A.F.E.R. violation physical force was necessary. {SAFER} {5 Steps}</p>	<p>5 step happens here. anything I can say or do...</p>
9	03:50-04:17	<p>((COM)) In some citizen contact -((Angle change to RC's face who appears in pain.))even the Best verbal skills are Ineffective -((Angle change to RC's back. Hi right hand is behind his back and an officer is handcuffing it.)) and you have a Positive duty- ((Angle change to C5 close-up shaking her head.)) to use that force which is necessary to gain compliance.- ((Angle change back to officers and RC. They turn him physically around to face the camera. All three are now facing the camera.))Here the officer progresses from utilizing verbal skills to an open hand -((Angle change to Pizza Employee from far away 5 feet or so. Fade in to close-up. Fade in to DA who seems to be frowning .)) technique in order to affect an arrest.= ((Angle change back to O1 only on the stand. O1)) I had no other choice but to move to our THIRD force option to empty hand control and physically arrest of your client without further incident. ((Angle shot to judge and then back to DA))</p>		

		((DA)) No further questions Your Honor.		
	Work as a Whole:	This video was made to promote the fact that Verbal Judo has an impact on how the jury will view a case in court. Repeated requests look good in front a jury. They're making a claim that economically it's worth the money spent and more.		

Itemizing nouns L.A. Options in Court

Nouns officers (People/PPL) car (Transportation/Trans) suburban (Place/P) cops (PPL) neighborhood (P) roofs (Object/O) sun (Time/T) trees (P) leaves (P) horizon (T)				spring (T) summer (T) jackets (Dress/DR) uniforms (DR) sun glasses (DR) hair (PPL) top (DR) shirt (DR) man (PPL) arm (PPL) ear (PPL)	home (P) hour (T) beer (Thing) judge (PPL) district attorney (PPL) papers (O) name plate (O) desk (O) court room (P) robe (DR) collar (DR)	gavel (O) wall (P) lights (P) arm (PPL) pizza parlor (P) corner (P) sky (T) Lady (PPL) tennis shoes (DR)	Other Words camera screen angle
In Vivo Words sleep (T) last night (T) worried (Being) mom (PPL) intensive care (P) live (Being) wife (PPL) kids (PPL) relief (Emotion/E) suffering (Being) finally (T) over (T) computer (O) time (T) communication (Communication/COM) others (PPL) presence (Being) cooperation (VJ) man (PPL) too many (PPL)	Hell (Cuss Word/CW) you guys (PPL) been (T) hour (T) ago (T) guy (PPL) leave (Doing) threatened (Threat Physical Force/PF) last time (T) sir (Verbal Judo tactic/VJ) owner (PPL) contact (PPL) citizens (PPL) under influence (Being) narcotics (O) alcohol (O) anger (E) fear (E) grief (E) stupidity (Being) appreciate (VJ)	involved (Being) concern (E) gentleman (PPL) control (VJ) situation (VJ) verbal skills (VJ) defense (PPL) cross examine (Doing) deputy (PPL) trespassing (Doing) crime (Thing) ma'am (VJ) yes (VJ) misdemeanor (Document/D) physical force (PT) arresting (PT) client (PPL) minor (Thing)	restaurant owner (PPL) positive duty (Doing) second time (T) context (VJ) refused (VJ) kiss ass (CW) gain compliance (VJ) affect (VJ) arrest (VJ) choice (VJ) third force option (VJ) questions (VJ) Your Honor (PPL)	Action Words spent (Doing) much longer (Doing) taking it (Doing) dragging (PF) have another (Doing) get outta here (PF) called (COM) tore place up (PF) wasn't going to leave (VJ) we'll talk (VJ) ain't leaving (PF)			